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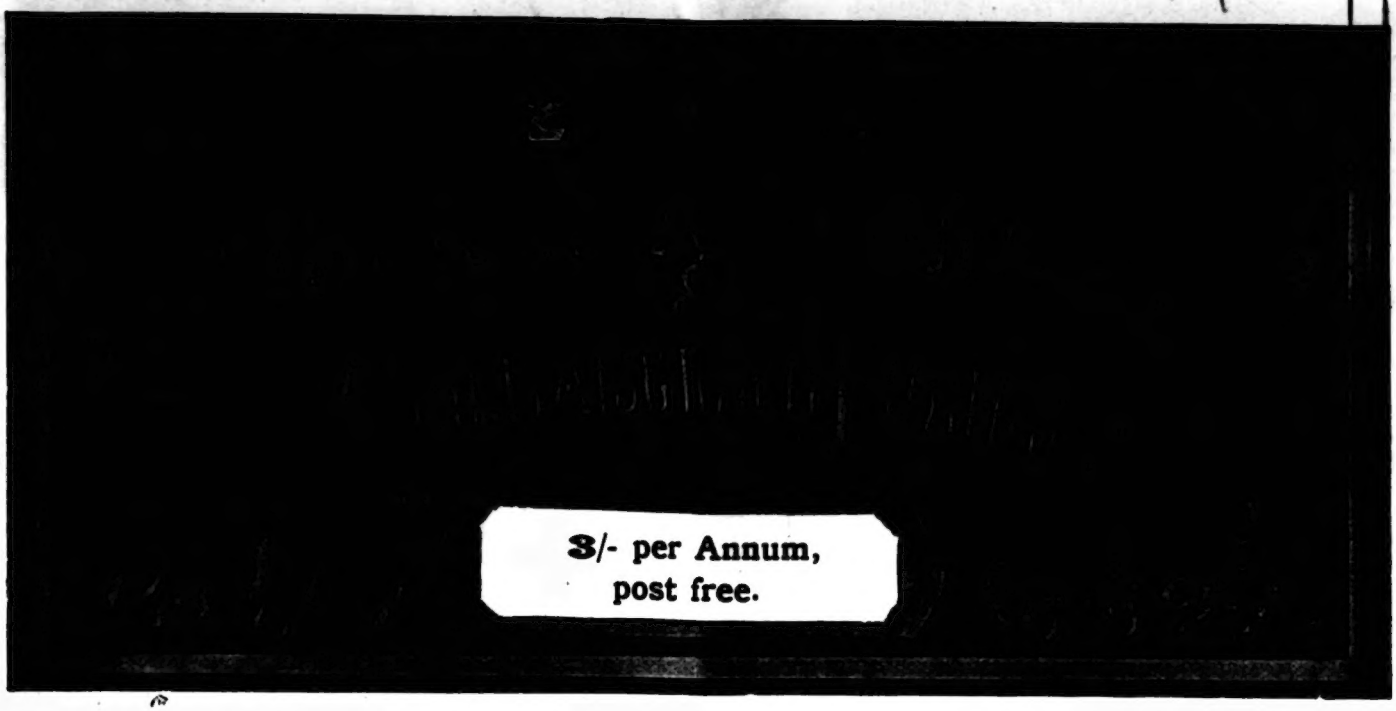

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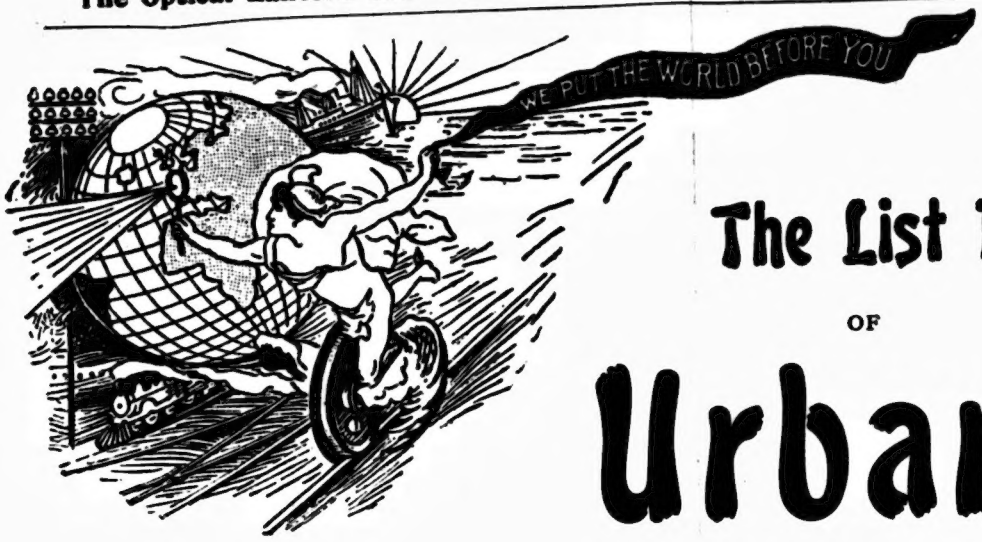

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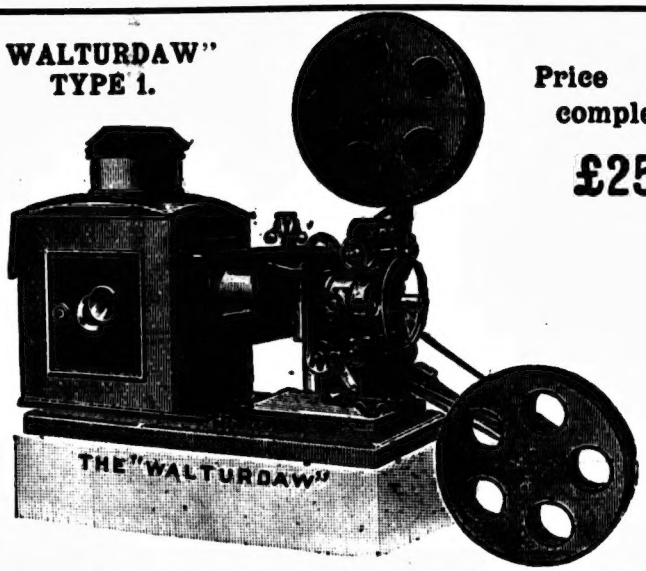

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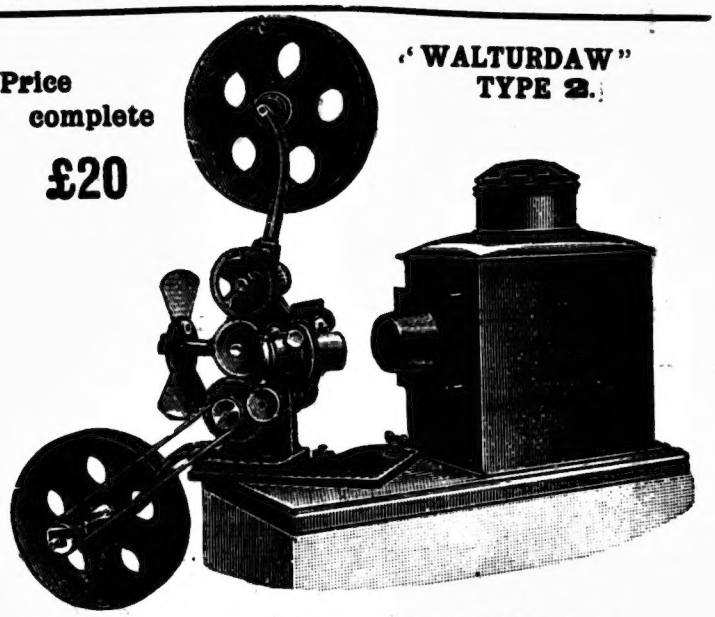

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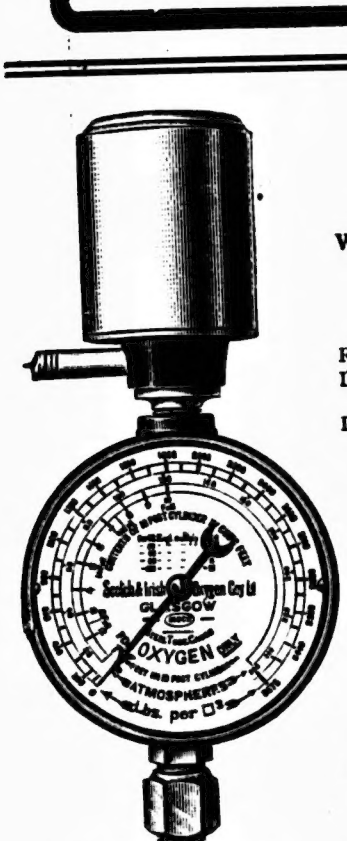

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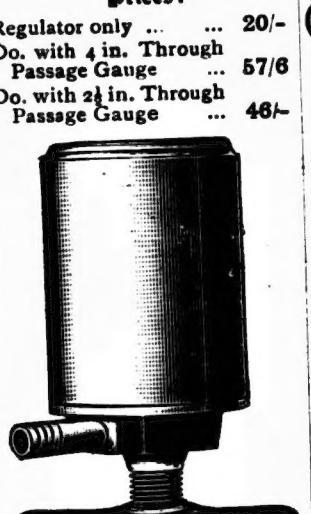

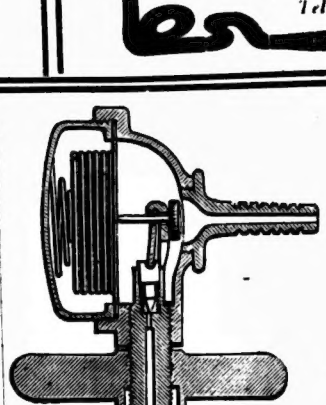

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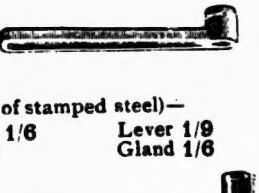

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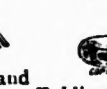

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WHAT are the possibilities of the forthcoming season? Judged from our monthly tour round the trade, the prospect is encouraging. The halls and largest entertainments recognise that living pictures must play an important part in their programmes, and several new contracts have been entered into between managers and the trade. The reduction in the price of both projectors and films enables the amateur to step in and give shows at Penny Readings, Clubs, Musical Societies, Bazaars, and Church and Chapel meetings, and there should be an increasing demand from this quarter during the season. The travelling showmen are becoming as numerous as their American brethren—would that they were as up-to-date—they are more pressing than ever for "second-hands," and the use they make of them is extremely startling. We saw in a country booth, a day or two ago, a "story" film worked up from pieces. It was a wonderful production, and the only drawback was the change of characters and scenery at every join.

THE ordinary lantern will also be further popularised. At the halls the illustrated song has taken a strong hold on public favour, and some new items we have seen will strengthen this hold. The really high-class slide advertisements, shown on the fireproof curtains during intervals or before the programme starts, have come to stay, as they prove profitable to the proprietors and fill up an otherwise tedious wait. The managers of schools, colleges, technical institutes, hospitals, &c., recognise more fully the use of the lantern for illustrating their lessons, and with the many new appliances and inventions among the accessories, more effective results are obtained and less trouble is experienced in showing. Taken all round, we find we are entering upon a busy season, and urge the trade to put energy and tact into their organisations, and thus show that they are prepared to respond to any demands which may be made of them.

THIS month I have received various interesting letters from correspondents resident in far quarters of the globe. All are anxious to have news of the doings of their *confreres* on this side, and all refer to the help they receive from subscribing to THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL. One of the most interesting is from a reader in South Africa. After dealing with the "slump" in financial and trade circles, which has taken the

heart out of the people, he says:—"Those of us in the living picture business must not complain, however. No entertainment can boast the same patronage or success as a biograph show. Two well-known firms, Messrs. Woolfe & Rees, take a very extended tour, embracing Cape Town, Port Elizabeth, East London, Durban, Maritzburg, Newcastle. Ladysmith, Heidelberg, Johannesberg, Victoria, and sometimes the Orange River Colony and Kimberley, returning through Cape Colony. The troupe generally consists of two men and a pianist, and the show lasts from one and a half to two hours, with an interval of quarter of an hour. It is none too long for the crowded houses, at which the same faces can be seen night after night during the week or fortnight the hall is booked. Comics are fully appreciated, but are not so much in favour as films of a more or less topical nature; thus the Japanese and Russian War, and the visit of the English Fleet to Cherbourg, although ancient history to you, prove of peculiar interest out here."

THE *Westminster Gazette* is responsible for the statement that a new departure was made in the recent duel between two distinguished officers of the French Army over the Dreyfus affair. In ordinary circumstances, if our contemporary is to be trusted, the widest publicity is given to affairs of this kind, paragraphs appear in the press, and every endeavour is made to give the encounter the aspect of a social event. In the case in question, the officers adopted the unusual course of keeping their bloodthirsty intentions dark The most enterprising pressmen failed to get details as to place and time, and the affair actually occurred without the customary crowd of sightseers. According to the *Westminster Gazette*, one of the combatants also expressed his disinclination to risk his life for the benefit of a kinematograph operator, from which we infer at once that the French duel is even a greater farce than we had imagined, and that representations of these affairs have actually been shown by living pictures. If this is so, the film was, of course, of the "fake" variety, but the fact testifies none the less to the spirit of enterprise which imbues the profession. It also shows that the duel seems to be regarded as it should be in France—as a subject for the amusement of the public.

ONE of the dreams of the pioneers of photographic science was a process which would enable the reproduction of objects in their natural colours. That dream—like others which appeared as little likely of realisation—is well on the way to fulfilment, if Professor Miethe, of the Technical High School of Charlottenburg, has really made the progress which he is reported to have done. Professor Miethe has been fortunate to secure the backing of the German Government in his experiments, but his work is none the less wonderful because he has had all the assistance which money could give. He has learnt, it is said, to reproduce one colour after another, until now he can photograph every hue of nature. The process by which he has been able to secure so remarkable a success is not disclosed, but presumably it is applicable to kinematograph films as well as to photographic plates. There is no doubt that in such a case it would work a revolution in living picture work. The lack of depth and reality which characterises the photography of black and white is particularly noticeable in a film, and anything which would do away with it would be an incalculable boon.

SOME of the finest films are those which depict the beautiful scenery of various countries, but imagine the further improvement which natural colouring would give them! Then some of the Oriental films—notably the pictures taken in India during the Prince of Wales's visit—how their value would be enhanced if all the glowing colours of the original pageant could be reproduced! The same applies to naval scenes—indeed, there is no class of subject which would not be the better for the application of this principle. We can only hope that it will not be long in becoming possible, and that it will not be the monopoly of any one firm when it does come.

DEALERS would gain better reputations if they stated their system of trading in more definite terms. Customers are dis-

heartened and bewildered by the way some of them beat round the bush instead of saying in concise and clear manner what they really do mean. We cull from the letterhead of an American firm just those definite statements which customers like :—

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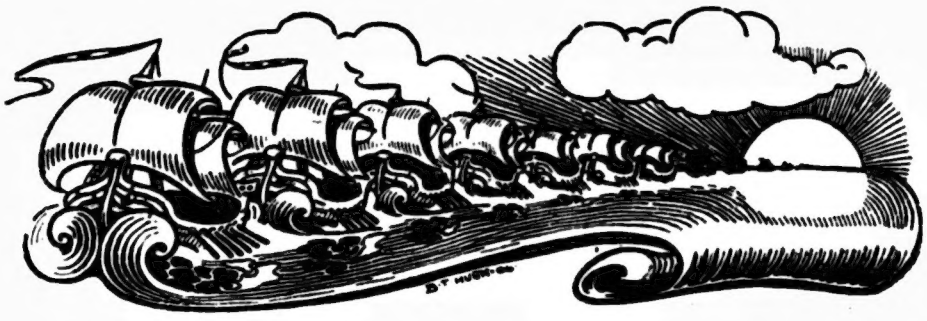
"Films and slides in most cases we have only one of a kind. When ordering, customers should name both a first and second choice so that in case the first choice is sold we can forward the second."

THE production of a "fake" picture is probably a much more onerous piece of work than the taking of a genuine film. In the latter there is no stage managing, and if the actors do not quite make the best of their opportunities from the point of view of the camera man, there is some consolation in the knowledge that an actual event is being recorded. In the fake picture the actors have not merely to aim at some approach to reality, they have to create the interest which attaches to the event in the genuine picture. The public will be satisfied with a very meagre amount of action in a genuine film, but with an acted piece they demand exciting incidents to balance the lack of truth. That is why faked war films (which everybody knows to be faked) are invariably more bloodthirsty than the real thing, and this attitude of the public also explains the interest with which they watch both the remarkable series showing the growth of a plant, and the clever trick films which are now so common.

We are inclined to lay it down as a maxim that where there is no truth there must be other means taken to provide greater interest to balance the loss. We are led to make these remarks because we have recently seen a number of subjects, purporting to be records of real events, but palpably fakes, in which the aim of the makers has been to conceal their nature. Now we hold emphatically that the day when the public would believe whatever it was told about a film is long since past. If anything, excesses in the past have led to an excess of incredulity to-day, and many a genuine subject is regarded as a "stage managed" one. As a consequence, the subjects shown to us will not make the impression their makers hope ; the public will recognise them as faked, and, what is more, it will recognise that an attempt has been made to pass them off as genuine, after which failure is a certainty. A far wiser plan, in our opinion, would have been to make no pretence about reality, show the films as faked and introduce incidents which would be impossible in a genuine picture. The public realises that no attempt is being made to deceive it and enjoys the picture none the less.

SPEAKING of "faked" subjects reminds us of a new patent, which has just been brought to our notice. This is to effect the presentation in a realistic manner of pictures which could neither be genuinely obtained or "faked" in the usual manner. Briefly the principle of the invention is to effect a combination between an optical lantern and a kinematograph, the former being used for the background of a picture, for instance, and the latter in representing the action in the foreground. It might be required to represent a rescue from drowning in the Thames. A lantern slide would give the view of the river and a kino. provide the representation of the rescue, the foreground of the slide being blotted out and the film projection, taking its place. If the invention has any merit, it should prove of use in at least one way. A film might be required of an incident which occurred some distance away. It would cost a great deal of money to take an expedition down and re-act the occurrence for the camera, but the utilisation of the lantern for the surroundings of the scene would save a great deal of trouble, and the action could easily be performed at the headquarters of the firm.



THE MONTH'S NEW FILMS.

It is a risky matter to single out one film from a number of undoubted excellence, as likely to prove the most popular subject of the month, but we are disposed to award this high praise to "Sweet Suffragettes," one of the latest productions of Cricks & Sharp. A short film—only 160 feet—it will undoubtedly commend itself to all classes of audiences. It is purely a study of facial expression, pictures of a number of typical "give us the vote" ladies, being thrown on the screen. The photographs are of head and shoulders, and the photographic quality is excellent. The last scene shows a gesticulating agitator being hauled off by a policeman, a fitting climax to a delightfully funny subject.

✤

Two other films of this firm call for special notice. "Foiled by a Woman" is a thrilling subject of 445 feet. It begins with a murder; Scene 2 shows the hero, falsely accused of the crime, escaping from his cell; Scenes 3, 4, 5, and 6 his subsequent adventures outside the jail, and the last and seventh scene shows how the tables were turned on the villain. There are some capital incidents in the course of the subject, notably when the escaped convict's struggles with a warder intent on his recapture are shown. The chase leads the two into a river, and their struggles in the water form a most exciting scene. The story is easily followed, and the film may be recommended to exhibitors. The remaining subject is "Jones' Patent Motor," and it depicts the adventures of an inventive suburbanite and his wife on a motor car of his own construction, which he has called the "Pansy." Their troubles are numerous, and they eventually end their excursion in a river.

✤

"When Jenkins Washed Up," is a film of a class of which many examples have been lately produced. It shows the misadventures of a man when he ventures into woman's sphere of domestic management, and is produced by the Hepworth Manufacturing Co. The hero undertakes the duty of washing the dishes to relieve his tired wife. He succeeds in breaking a large proportion of them, and finally jumps on the dresser, clears all the china from the shelves and throws it into the butt of water. Unluckily the dresser fails to bear his weight, and he is precipitated through to the floor just as his wife enters the room. The sight overpowers the poor woman, but her husband consoles her by performing a miracle (which is rendered possible by a reversing movement). Holding the bath on high, the broken pieces return to it. Then he goes back through the dresser and the plates fly back to their places, while others miraculously adjust themselves whole in his hands. A very good subject of its class. By the way, Hepworth's are receiving shoals of congratulatory letters anent "Black Beauty," of which orders for 200 copies have already been received.

✤

Williamson & Co., Hove, have a good comic subject in the 300 ft. "Her First Cake." which shows the results of Mrs. Newlywed's first attempt at cookery. We see Mr. N. sitting down to tea with the cake before him, and attempting to cut it, but none of his efforts make the slightest effect upon it; the knife breaks, even the chisel fails, and Mr. N. has just made up his mind to try the saw, when his wife in disgust throws it out of the window. There it knocks a man's hat under a passing car and entirely ruins it; the victim takes the cake in and demands, and receives, compensation. The next attempt to get rid of the thing is successful, a hungry tramp appearing greatly delighted when it is handed to him at the back door. His delight vanishes when he tries to eat it, and he throws it over a wall among some builders, who try their picks and shovels on it without effect, and the last scene shows the cake being used as a brick in the wall they are building.

✤

Next to a good topical film, we know no subject more certain of a good reception than

a picture of marine interest, and Mr. R. W. Paul's latest, which shows some of the amusements adopted by passengers on board ship, is certain of a good reception. The ladies' obstacle race is most amusing, showing each competitor getting through a lifebelt, unfolding a deck chair and sitting on it, and so on, on the way to the goal; while the scene in which two gentlemen, mounted each on a friend's shoulders, assault each other with mops, coloured with various paints, is just as good. The last section of the film depicts a sham bull fight, in which two of the passengers display themselves for the benefit of the others in the following fashion. Each is blind-folded, and into the right hand of each is put a short piece of rope, at the end of which is fastened a bag filled with cotton waste; in their left hands they each carry a spoon. They are set four paces apart, and endeavour to strike each other with the bag of cotton waste, the only guide to their whereabouts being afforded to his opponent by the tapping of the spoon on the deck. As may be imagined, the result is laughable in the extreme.

SEVERAL other new films of Mr. Paul call for notice. An interesting subject is that showing a number of Norwegian cabmen at Gudrangen, waiting in their peculiar vehicle, called stoltyoerres, to take up the passengers just arrived by steamer, while an excellent series of views has been secured of the attempts of Jabez Wolff to swim the Channel. The film shows him being "greased down" on the tug, prior to entering the water; next he is seen swimming in the company of some of his friends, and at the conclusion a close view is given of the plucky athlete.

"A LITTLE Bit of Cloth" is the title of another Paul subject. A real country scene is shown with a fine lady and gentleman walking in a lane. Arrived at a high gate, which is locked, the man gets over and assists lady. They seat themselves, but the girl drops a glove and the man jumps down to recover it. In jumping off, his trousers catch on a nail and are hopelessly slit up. The girl observing his predicament hastens to attire her swain as a temporary "lady" with parts of her own dress, and he is supplied with skirt, jacket and improvised bonnet. They start homewards, but on the way are overtaken by two jovial gentlemen, who forthwith make violent love to the two supposed ladies. One of the newly arrived gallants, finding that his girl is an impostor, commences to fight. A policeman arrives on the scene and tries to arrest the disguised man, who struggles but is promptly tripped up. He tries to escape but a fresh bobby stops him from the other direction, and he is then secured and marched off to the lock-up.

WE understand that the Warwick Trading Company have already secured over 6000 ft. of excellent pictures from their representative with the Wellman Polar Expedition. It is not their intention, however, to issue any films on the subject until the series is completed. Most of our readers will agree that this is a wise decision; the subject as a whole will form one of the most instructive and interesting ever put on the market, and much of its value would be lost if it were shown in sections. It is easy to understand the fervent wishes which go up from Warwick Court for the success of the expedition. Even "Whaling" would have to rank second in popularity to a film showing the Pole itself, though it is perhaps too much to expect success where so many have failed already.

THE Sheffield Photo Co. have a number of good subjects. "His First Silk Hat" is a very funny film, and the sympathies of the audience will be extended to the hero, who sees his new hat knocked into the gutter and ill-treated in many other ways. "The Eccentric Thief" is as good as the "Daylight Burglary" of this firm. The thief himself, a lanky knock-kneed, half-witted tramp, 6 ft. 3 in. in height, is alone sufficient to make the subject a success, and many humorous incidents are introduced, including a good reversing effect. Exhibitors should write for the complete list of this firm, which includes a number of other excellent subjects. "Our Seaside Holiday" and "That Terrible Dog" are both still selling well, The latter is an excellent short comic. The firm makes a speciality of local subjects, often exhibiting views on the evening of the day upon which they were taken. They have a travelling dark room plant always ready for this class of work.

"MURPHY'S Wake" is the title of a film which the Walturdaw Company have produced this month. Murphy is an Irishman who comes home drunk one day and receives so warm a reception from his wife that he determines to end his troubles by suicide. After stimulating his courage by a long draught from a black bottle, he places a noose round his neck and hangs himself from the kitchen mantelpiece. When his wife returns to resume her upbraidings she is shocked to find him struggling convulsively. She calls assistance and he is cut down, but found to be already dead. The next scene shows the "wake," the body, covered with a sheet, being raised on a table in the middle of the room, and the widow and her guests gathering round

wringing their hands. Then the surprising sight is seen of the supposed corpse keeping time with his feet to the rythmic wailing of the mourners, while every now and again he reaches out his hand for one of the several black bottles in evidence and takes a deep drink. The others do not notice this, however, and in the next scene they are shown bearing the coffin on their shoulders to the grave yard. It is a more difficult thing than they had imagined, and they are at a loss to account for the swaying of the coffin. Arrived at the graveside the guests depart and the coffin left to wait for the grave-digger. While the latter is busy with his spade, Murphy creeps out of the coffin and sits on the edge with his back to the digger, paying attention to the usual bottle of spirits. The grave-digger sees him and runs off in terror, with Murphy in his grave clothes following him up. The last scene shows the widow and her guests working off their sorrow by means of an Irish jig, when the terrified grave-digger breaks in, to be shortly followed by Murphy himself. This subject is particularly well acted throughout, and the pictures have all that particularly clear definition which the Walturdaw people seem to secure so easily. Exhibitors should not miss seeing it.

"Bird Nesting" is another subject of the Walturdaw Company. It has all the photographic qualities of the last-mentioned film, and is thoroughly interesting throughout. Three children are shown going through the hedges in search of nests. They find several, and make off with them when the farmer comes up with a whip. Next they are shown approaching the fowl house at their home. The hen is sitting and the children contrive to slip the eggs they have gathered among the rest. This is a very pretty scene indeed, as is the further one showing, "18 days after," the children removing the fledglings from their foster-mother, and the film as a whole is one of the daintiest we have seen, a marked absence of flicker being one of its prominent characteristics.

Chas. Urban Trading Co. are well to the front this month. "The Miner's Daughter" has just that pathetic ring which tells with the spectators, and we can predict a demand for this 600 ft. of excellent story. "The Jail Bird and how he flew" is another American subject full of incident, fun, and animation. It has been well thought out and cleverly staged, but the sudden lack of judgment when the "bird" scoots down a long length of railway track, about a dozen yards from the engine, beats our comprehension. The Irish people will receive from this firm some excellent pictures of the Dublin Horse Show, whilst Scotchmen will revel in the London Scottish March to Colloden Battlefield. Right up-to-date are they in the capture of films illustrating the Wellman Expedition and a visit to the Arctic Regions. This subject is of world-wide interest, and every reader will be glad to learn that the Urban Trading Company can offer pictures appertaining to so great an event.

Gaumont & Co. are still putting a quantity of new films on the market, among the items on their Autumn list appearing the following titles: "The Puzzle Maniac," "Cheating Justice," "The Bad Halfpenny," and "Uncle Garge's Trip to London." They have recently considerably added to the repertoire of the chronophone, and the series of opera pictures should open a new field for the instrument.

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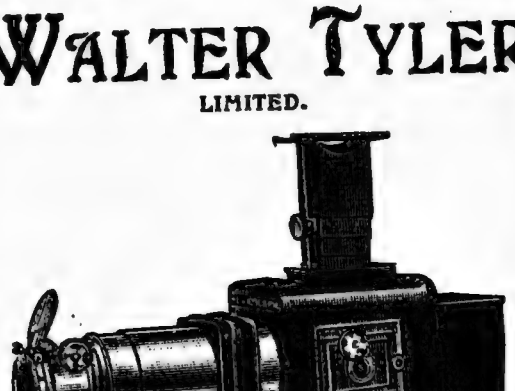

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Formulæ for Film Toning.

By Emile Louis Lauste.

THE recipes given in this article are the result of several years scientific experience with one of the largest kinematograph film makers in the United Kingdom. They are not quite new, indeed, a number of German, French, and American manufacturers have made use of them for several years, but to men in a smaller way of business they may prove of value.

Certain classes of films are greatly improved by dyeing or toning, the realism of the effect being heightened by a change from the usual hard effects of simple black and white. The imagination is helped to a considerable extent when some approximation is made by the means of one of these processes to the actual tints of nature. Thus a film representing a yacht race is vastly improved by being of a fairly deep blue tint. The white of the sails is thrown into prominence by contrast, and the water and the background —say of hills at Cowes—show up better than in the hard grey of a normal film.

Blue Stock Solution.

I.

Boiled or Distilled Water	... ...	10 litres
Ferriammonium Citrate (green)	...	100 grms.

II.

Boiled or Distilled Water	... ...	10 litres
Potash Ferricyanide (red prussiate)	...	100 grms.

For Use Take—

2000 cc. of No. I.
400 cc. of Acetic Acid (Glacial)
2000 cc. of No. II.
} or in proportion to size of bath required.

The tone obtained ranges from blue black to clear blue, according to the length of time film is immersed in bath (which should be between one and five minutes). Wash after toning in running water for ten or fifteen minutes, until no traces of colouring are seen in the water.

A tone which lends itself well to films of African or other dark skinned people is brown. This colour also helps in panoramas of buildings and the like. One important point must be remembered, it is apt to tone in patches. Even colouring is usually easily arrived at after a few trials.

Brown Stock Solution.

I.

Boiled or Distilled Water	... ...	10 litres
Uranium Nitrate ...	... ...	100 grms.

II.

Boiled or Distilled Water	... ...	10 litres
Potash Ferricyanide	... ...	100 grms.

For Use Take—

2000 cc. of No. I.
400 cc. of (Glacial) Acetic Acid
2000 cc. of No. II.
} or in proportion.

A very useful colour is green, but I find it fades away to blue after several hours if washed too long, or in a few days if exposed to light (which cannot be avoided). Immerse film in this bath :

Solution.

Mix equal proportions of the blue and brown solutions, or two parts brown to one part blue, or tone blue first, then wash and tone in brown. Results are more satisfactory this way.

Brick or rose red is rarely needed, yet several scenes may find it helpful in depicting the falling of chimney stacks, etc. This bath is not like the two previous for working; it is rather slow, and requires a fairly good attention to avoid a flowery substance or veil laying all over, and it particularly softens the gelatine while operating. So care must be exercised to protect the gelatine from becoming either scratched or frilled.

RED STOCK SOLUTION.

I.

Boiled or Distilled Water	10 litres
Potash Ferricyanide	500 grms.

II.

Boiled or Distilled Water	10 litres
Copper Sulphate	500 grms.

III.

Boiled or Distilled Water	10 litres
Potasium Carbonate	250 grms.
Citric Acid	250 grms.

FOR USE TAKE—
2000 cc. of No. III.
250 cc. of No. II.
250 cc. of No. I.

Be careful and mix in order given, and stir while adding the others. The tone is from copper to rose red, according to length of time in the bath (five to thirty minutes). After toning wash for ten or fifteen minutes.

Several drawbacks attend the above processes, but they are worth overcoming to obtain paying results. In the first place the life of the bath, once the various ingredients are mixed, is about one hour at the most, so it is advisable to have a stock of films ready, and get them through as quickly as possible, before the decomposition of the bath permits no more to be treated. Then set a new bath and start afresh.

In addition, if one wishes to obtain yet different colour effects, one has only to return to the dyeing baths, which give an unlimited variety of two colours. The one colour acting on the toned emulsion gives it a different colour, while the whites take the colour used (*i.e.*, say we tone a film blue, the whites remain so, while if put in yellow dye the blue instantly becomes green, and whites yellow or tone blue and put in red dye—the blue become heliotrope, and whites red, which is very effective for night scenes and the like), and so on.

Several important precautions must be observed before toning. The whites must be kept as near free as possible from any veil, which can easily be caused through over-printing, fogging or chemical deposits causing fog. All films must be entirely free from hypo. To ensure this, test with blue litmus paper, and if dyes are used always well rinse the film before drying to avoid uneven blending of colours, spots, or colour veins. Always mix water dyes in boiling water, and cold water may be added to make up the required bulk.

Queries.

We shall be glad to insert inquiries and requests for information from readers, so that they may gain the advantage of other readers' experiences in a later number. Readers are requested to write each question as concisely as possible on one side of a separate sheet. Name and address to be given for reference. We are not responsible for the opinion expressed. In replying to Queries, readers should state number and title of same.

32. Can any reader inform me if slides are procurable illustrating any of Charles Dickens' books, if so, from what firm, and are they accompanied by readings? If not Dickens, are there any other English writers whose books have been utilised by slide makers?—AMATEUR.

33. What plates are best adapted for making slides which are to be subsequently coloured? I have tried several makes, but have not had altogether satisfactory results. I should be obliged for information from any reader on this point, and further as to which firm's colours are the best to use.—J.

34. Are there any films made of a larger gauge than Edison standard guage, or a larger size picture? Who makes them, and what machine do they fit?—BELGE.

35. Wanted, a book giving recipes of emulsions for photographic plates, for negatives and slides, if such exists. Writer is an amateur experimentalist, and has a general knowledge of the ingredients, but would like more particular information. Also any particulars of the properties for which each chemical is included would be useful.—F. H., Clapham Common.

36. What is the best material and method for making lantern slide masks? I find the stock sizes supplied by the manufacturers unsuitable for some subjects. Black paper, also, is not an ideal subject from its tendency to tear, unless it is pasted on the slide itself, and this I wish to avoid. I should be greatly indebted to any "OPTICAL JOURNAL" reader who could recommend a method of making a mask which could, if necessary, be removed without trouble, in order to substitute one of a different aperture.—J. ROSKETTI, Blackburn.

FIG. 1.

FIG. 2.

Reproductions of Soot Title Slides.

SOOT WORK FOR TITLE SLIDES.

By THEODORE BROWN.

MOST lanternists have been in the position of requiring a title slide at short notice. The regular one belonging to the set may have been mislaid, or perhaps one was not included, and where no lecture is being given some means is necessary for indicating the nature of the subject being shown to the audience. In such cases there is no better way of making an effective title slide than by etching the design and lettering upon a sooted glass. There are,

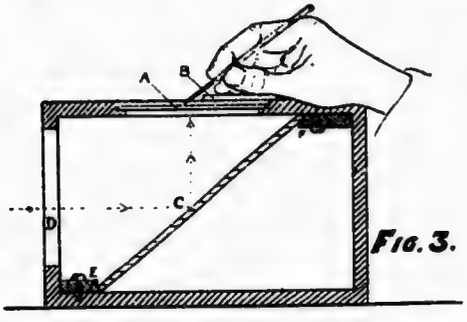


FIG. 3.

however, a few important details to be attended to if the best results are to be obtained, and these I will state as briefly as possible.

First, construct a kind of box writing desk, as shown in section in Fig. 3. A square opening with a recess is made in the top side, just large enough to take an ordinary lantern slide glass, and a similar opening is made in the back side, as at D. A mirror placed at an angle of 45 degrees is inserted at C, the purpose of which is to reflect light from the horizontal to the vertical direction, indicated by the arrows. It will thus be seen that light passes through the glass upon which the title is to be written, from the under side. It is also necessary that subdued light may be reflected from the upper surface of the title glass; this is to enable the operator to better see the work as he proceeds. When the sooted glass has been dropped into the recess, a hand rest or rule may be placed across the recess, as at B, forming a bridge.

To prepare the glasses for the soot, see that they are in a thoroughly clean state, otherwise the small particles of soot will be inclined to precipitate unequally upon the surface of the glass. For the same reason, avoid breathing on the work during the writing operations. When the glasses have been thoroughly cleaned and dried, the soot may be applied by holding them over a smoking paraffin lamp, in the manner indicated in Fig. 6. The smoke

should not have too far a distance to rise before reaching the surface of the glass; otherwise it will be very difficult to avoid unequal patches and wave-life effects. The glasses must be kept in motion during this operation, or they will become unequally treated, and liable to crack in consequence.

In Figs. 1 and 2 we have given examples of simple title slides, such as may be sketched in a few minutes. Fig. 1 shows work done on a single precipitation, and left perfectly open wherever the work appears, but I have found that a treble precipitation improves the results. This is illustrated in Fig. 2. It will be noticed

FIG. 6.

that in this case the lettering appears to possess a solidity, not present in Fig. 1. Fig. 2 was prepared in the following manner: First, a moderately dense coating of soot was precipitated; then, with a strip of cardboard about an inch wide, used as a scraper, the soot from the centre forming the panel was removed. This done, a second lot of soot was precipitated, making the remainder of the first coat around the sides very dense, and at the same time filling up the panel to a light brown tint. The glass was then laid in the writing desk (Fig. 3), when the border lines were ruled with a fine pointed instrument, such as a pin mounted in a wooden holder. The design surrounding the panel was also etched with the same tool. A pointed stick was then used to write the lettering. The design was given a final and very slight coating of soot, and the whole finished by once more removing the soot by means of the pin, leaving clear glass at the right hand side of each letter. The operation has taken some time to describe, but in practice it will be found comparatively simple; whilst the work of writing a single slide is a matter occupying only a few minutes.

When the title slide is not intended for use more than a few times, it is a good plan to write the inscription on a glass forming a case, such as shown in Figs. 4 and 5. To make this, take an ordinary

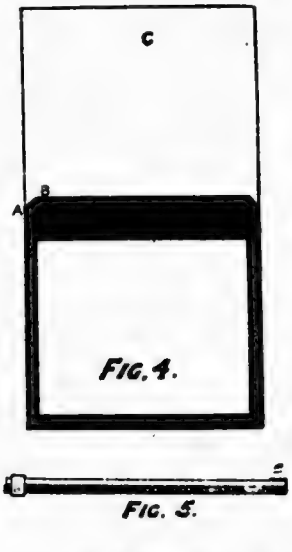
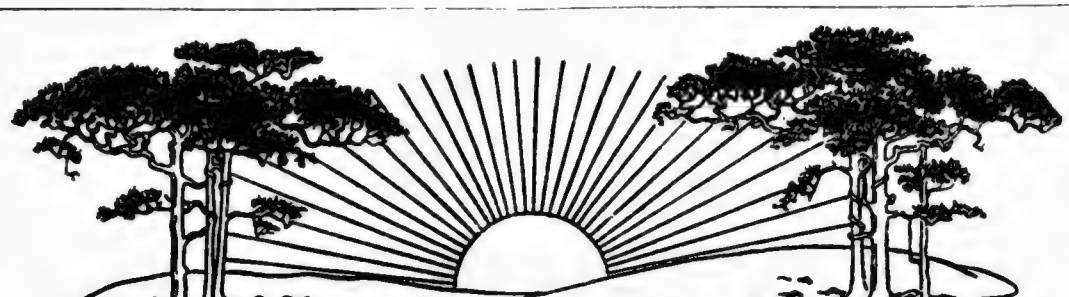


FIG. 4.

FIG. 5.

combination cover glass and binding strip (such as sold by Messrs. Butcher and Sons, Farringdon Avenue), stick down three sides, and the fourth side B fasten to a second glass C. A paper hinge will thus be formed at the dotted line A. The glass C may now be brought over and laid upon the other, and by reason of the three-side binding strips coming between the two, the two inner surfaces of the glasses will be kept apart just far enough to prevent a coating of soot from being rubbed off. An elastic band may be used to keep the two together, as shown in Fig. 5. When the titles are likely to be kept indefinitely, they should be bound up permanently, as an ordinary slide, but with a thick mask inserted, for the purpose of keeping the sooted side from coming into contact with the surface of the cover glass.



EXPERIMENTAL ILLUSTRATION BY THE OPTICAL LANTERN.

By Professor Golding.

THE Swedish Correspondent, whose letter appeared in this journal some months since, desired information and advice as to the kind of lantern best suited for the projection of experiments in physical science, as well as the diagrams and slides more usually employed by the ordinary lanternist and the scientific demonstrator. The most suitable methods of illumination for such purposes, on which our correspondent also sought to elicit the expression of opinion, have been more or less fully dealt with in various articles which have since appeared in these pages, but the projection of actual experiments offers a wide field for the exercise of ingenuity on the part of the student of physical science, and the demonstrator who desires to make the results of his researches apparent to the eye, as well as intelligible to the understanding of others. We have been frequently reminded in our early years, as well as in more mature life, that "seeing is believing," and it cannot be denied that nothing equals actual demonstration as a means of carrying conviction to the mind and aiding the understanding to grasp the facts or theories presented for acceptance.

In this branch of optical lantern work the late Lewis Wright, whose sudden and tragic death has recently been recorded in our pages, was probably the leading authority of his day, as he certainly was second to none in ingenuity in devising, skill in carrying out, and lucidity in describing and explaining the methods of working and the appliances best suited for the purpose in view; and to him all who are interested in optical projection owe a debt of gratitude not easily estimated or likely to be readily forgotten. The good men do is not, in this instance, to be "interred with their bones."

But every experimenter who has a real love for the subject of his researches, and the most ordinary skill in the use of hand and brain, may devise and carry out for himself many most telling and effective demonstrations by the aid of very simple and inexpensive methods, and with the use of materials which are within the reach of almost every one. While the more delicate operations connected with microscopical projection and the display of the wonders of the spectrum and of polarised light usually require a very powerful and highly concentrated method of illumination, most of the experiments in electricity, magnetism, elementary chemistry, and other branches of knowledge, can be effectively rendered by the aid of almost any fairly good illuminant. Oil, acetylene, incandescent gas, or any other source of light that may be available may be employed with satisfactory results, if a moderately sized disc will suffice, and it is not desired to make the experiments visible to a large and possibly critical audience. In many cases there is no delicate detail to be displayed, but merely the shadows and general outlines of solid and comparatively coarse objects.

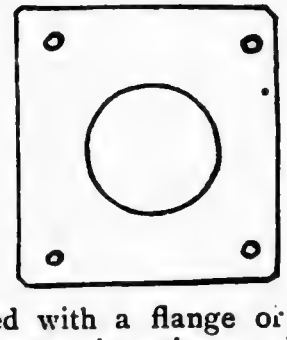
It is desirable to have the lantern quite open in front of the condensing lenses, so as to afford ample space for manipulation and the introduction of objects of a size and shape not well adapted to the ordinary slide stage; always keeping in mind that experiments to be performed in a darkened room require everything to be at hand and easily adjusted, so that the necessary

manipulation should be as simple as it can be made, and everything of a complicated or intricate character should as far as possible be conspicuous by its absence.

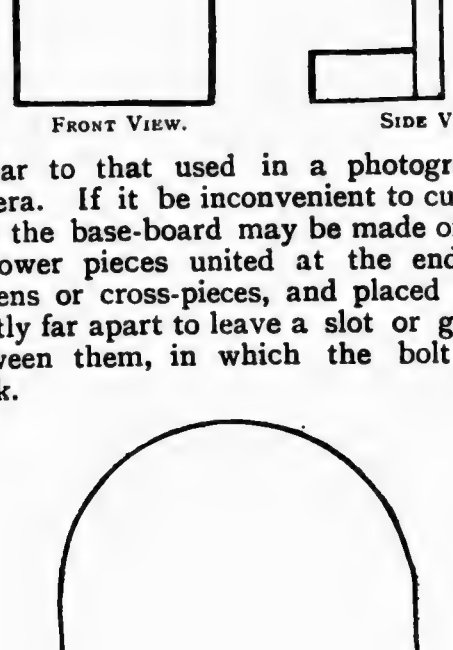
Very excellent lanterns specially adapted to meet these conditions, and to combine simplicity with efficiency, so as to render them at once easy to use and effective in result, have been devised by Messrs. Newton & Co., of 3, Fleet Street, London, and other well-known makers of scientific instruments, and can be obtained at a very moderate price, and full information as to their construction and cost can be readily obtained by consulting the catalogue of any leading maker of, or dealer in, lanterns and their accessories.

Any ordinary lantern may be easily and inexpensively adapted to the purpose by the exercise of a very little ingenuity on the part of the possessor, and the results to be obtained by its use need be very slightly, if at all, inferior to those produced by more elaborate and costly instruments.

The writer has found it convenient for the purpose now in view to entirely remove the lantern front, including the slide stage, lens tube, &c., and to substitute a carrier which may be merely a piece of wood, or



metal, fitted with a flange or a circular opening to receive the condenser, and attached to the front of the lantern body by means of the screws used to joint the ordinary front and slide stage. The base-board of the lantern will require to be prolonged in front by the aid of a piece of stout board of the same width as the body, and eighteen inches or more in length, according to the kind of apparatus to be used, and the focal length of the lens to be employed for projection. The latter may be an ordinary lantern objective or a special lens, not necessarily achromatic, of convenient focal length. The lantern may be placed on this board and attached to it by the screw used to secure it upon the stand in ordinary use, and the projection lens may be conveniently carried by another piece of board placed in an upright position and provided with a foot by which it can be attached to the projecting base-board at any desired distance, or caused to slide along it by the aid of a bolt and nut working in a slot cut in the base-board,



FRONT VIEW. SIDE VIEW.

similar to that used in a photographic camera. If it be inconvenient to cut the slot, the base-board may be made of two narrower pieces united at the ends by battens or cross-pieces, and placed sufficiently far apart to leave a slot or groove between them, in which the bolt may work.

The lens flange being attached to the upright at the same height as the centre of the condenser, so that the rays from the latter shall pass through it as in the usual lantern front, the space between the two lenses becomes available for any apparatus it may be desired to project, and may be covered over with any convenient form of hood or a cloth laid over a light framework, if it be desired to exclude extraneous

light, which in practice will seldom be found necessary.

A pair of springs of stiff brass or steel wire, driven into a wooden block or foot at a suitable distance apart, will form a convenient stage or holder for such an appliance as a flat sided glass tank to contain liquids, or a frame similar to those used for lantern slides, and can be placed in any position on the base-board, and secured there by a screw or peg so as to be illuminated by the rays from the condenser. In it a slide or diagram can be placed as in the ordinary stage, should it be required to introduce it in the course of the demonstration. The writer has found it very convenient to mount in an ordinary slide frame such a simple instrument as a small electro-magnet, a compass needle, a single needle telegraph instrument, or the model of a Morse tapper, the shadow of which may thus be projected upon the screen, and its working shown. A small electric bell has been mounted in the same way, but the vibrations of the hammer of the latter are usually too rapid to be readily followed by the eye of the spectator, persistence of vision coming into play. The same would, of course, occur with the contact-breaker of an induction coil.

The simple needle telegraph receiver may be advantageously constructed by using a horizontal needle balanced like the beam of a pair of scales, or the dipping needle used to measure magnetic inclination, and placed in the upper part of the frame, out of the field of view. From the centre or fulcrum of the needle depends a pointer like that of a chemical balance, made of a piece of fine wire or a narrow strip of writing paper, the shadow of which appears on the screen as a vertical line. When the invisible magnetic needle is deflected by the electric current and ceases to be horizontal, the visible pointer is equally deflected from its perpendicular position to the right or left according to the direction of the current. By adopting this method of mounting, the coil of insulated wire which surrounds the actual magnetic needle and conveys the current, is kept out of sight in the upper part of the frame, and does not interfere with the view of the pointer, which it probably would do if the image of the needle itself were projected upon the screen.

In making the battery connections with electrical instruments, the ordinary binding screws or terminals will be found unsuitable, being difficult to manipulate quickly and with little or no light to work by. The writer finds it most convenient to fit a pair of small brass or iron screw eyes upon the frame and make these the terminals, the battery wires terminating in a pair of plugs or blanks like unthreaded screws, which fit into the screw eyes and are readily inserted and removed without needing to be looked at, the sense of touch being sufficient for their use, and the electrical contact very satisfactory if they fit the eyes properly. An ordinary slide frame of sufficient thickness, with a thin plate of glass cemented on either side of the opening by aid of marine glue or some other waterproof cement, and the joints varnished with india-rubber cement or melted paraffin wax, to make the whole watertight, will make a very efficient tank to contain liquids for projection, in the absence of a more elaborate or more highly finished appliance. In such a tank the decomposition of water or other fluids by electrolysis, the phenomena of selective absorption of colored light by liquid media, or those of capillary attraction, together with a great variety of chemical reactions, may be shown on the screen, and though actually performed on a very minute scale may be so greatly magnified as to be visible to a large number of spectators with the greatest ease.

Where an electric current is required for such experiments, the Leclanehè cell is convenient, or if a higher voltage is required, the bottle form of Bichromate of Potash battery will be found most generally useful, it being important that no risk of spilling the liquid contents of the cells should occur, and that contact should be readily made and broken when required, without the aid of screws or any delicate adjustments which require to be *seen* as well as *felt*, to make them properly. Every lanternist will appreciate the desirability of reducing the chance of any "hitch" or delay to a minimum, and of avoiding the slightest suspicion on the part of any one present that anything is "going wrong," or is not exactly as it should be.

A gold-leaf electroscope of small size may readily be mounted in such a tank as

above-described, and the deflection of the leaves, or of a pair of minute pith balls similarly mounted, may be very clearly depicted upon the screen, a very slight movement being of course proportionally magnified or exaggerated in the representation of the shadow. A test tube or any other thin transparent glass vessel may be substituted for the tank in many of these and similar experiments, but its curved shape, bringing refraction into play, will interfere more or less with the distinctness of the image on the screen, especially if the vessel contains water or other transparent liquid. A tube containing such a liquid becomes virtually a cylindrical lens with the refractive effects due to its figure.

The ray-filters suggested and employed by the late Professor Tyndall, in his lectures upon Light and Heat, may be very satisfactorily used with such a lantern as has been described.

These "Ray-filters" are glass vessels containing liquids which exercise "selective absorption" upon rays of heat and light entering them. Thus a solution of alum, which is as transparent as water to luminous rays, absorbs nearly all the ultra-red or heating rays, a property which is taken advantage of in some forms of kinematograph and other projections, to reduce the heating effect of the rays trom the lantern condensers and the consequent risk of injury to the slides, films, or other objects illuminated by them, which would cause their destruction in many cases. A solution of sulphate of quinine, which has little more effect on the heating and luminous rays than the water used as the solvent, is almost as opaque to the ultra-violet or so-called "actinic" rays, which play the chief part in the production of the photographic image, as is the deep orange or ruby glass shade which the photographer uses in his dark room. A solution of iodine in carbon disulphide, which allows no visible ray of light to pass through it, permits the free passage of the obscure ultra-red heat rays almost as completely as if the fluid were absent. If these fluids, as suggested by Dr. Tyndall, are contained in globular cells or flasks, the vessel with its contents acts as a lens as well as a filter, and brings the rays which pass through it to a focus without the aid of any lantern objective, which in that case may be dispensed with and is better absent, since the glass of its lenses would exercise further refractive and absorptive effects upon the rays under examination.

A word may be said as to the highly effective display which the projection on the screen of very common objects suitably mounted may sometimes produce, objects which to most persons, including many who are familiar with lantern work, might seem most unlikely subjects to be adapted to such treatment. Some years ago the writer met with a person, evidently of considerable ingenuity and originality of thought and resource, who added to his ordinary business of a mercantile character that of an occasional lantern exhibitor and entertainer. In the course of a brief conversation, in which the community of taste speedily made itself apparent, the exhibitor produced for the writer's inspection a few common objects which he had found useful and effective for projection on the screen to juvenile or miscellaneous audiences. One of these was a spider of a very long-limbed species, something resembling the common house spider (*Tegenaria Civilis*), but a large specimen. This was simply mounted dry between two plates of glass in an ordinary slide frame, and was, of course, quite opaque, or practically so. Yet the owner had found it one of the most effective and attractive slides in his collection, and its appearance upon the screen had almost invariably given pleasure and surprise to his audiences, and had called forth the admiration of persons of education and cultivated taste, as well as those of more ordinary attainments and experience. Very many objects, perhaps equally familiar and as easily obtained, will doubtless suggest themselves to the observer with eyes in his head and a brain behind them, to whom a wide and, indeed, inexhaustible field of profitable and pleasant research opens itself on every hand.

Thus by simple means, and by the aid of materials and appliances within the reach of almost every one, the optical lantern, even of the least elaborate type and with the most ordinary means of illumination, may be adapted to the projection of objects which may well and aptly illustrate some of the profoundest problems of science and the most marvellous triumphs of creative skill.

LIVING PICTURES AND THE CHURCHES.

THE separation of Church and State (in France) should affect the kinematograph industry favourably (says the *Phono-Ciné Gazette*). One of the leading members of the trade is developing a departure of practically unlimited possibilities. The time when all State assistance has been withdrawn from religion is a particularly opportune one for the adoption of the latest form of instruction, and the kinematograph will thus shortly be extensively used for religious teaching. A deeply religious man himself, the gentleman in question realises that living pictures would appeal to the public with particular force.

All the varying ceremonial of the Church will be filmed, so that a complete pictorial record of the service for each Sunday of the Church Year will be secured.

Thus, those whose work it is to teach morals, would have the choice of a number of subjects representing the topics on which they are discoursing, or the actions they are praising. The kinematograph is a means of representing life with its eternal aspiration towards the good and the true which has never been equalled. What a lot of mistakes could be rectified and prejudices removed by the use of this machine—a true universal language provided! It is the heart of the people one touches through the eyes; young and old, ignorant and learned, alike respond to the appeal by sight.

The originator of the idea has not hesitated to put his ideas into effect, and already a number of suitable films have been made, and they will be added to continually. Further, he has perfected a cheap form of projection machine, of which, with films, he has sold a number to various associations throughout France, who have installed them where they are likely to have the most effect on the people. In some cases church-goers, on their way back from service, are invited to one of these exhibitions, and no one can doubt the effectiveness of this novel propaganda. Let us not forget that the work may extend itself to all countries; though, like the kinematograph itself, it is of French origin, its application may become international.

Correspondence.

READINGS WANTED.

Sir,—I notice Mr. A. H. Vidler's letter in your August issue *re* the need of readings to some of the Church Army sets of lantern slides, and am pleased to be able to inform you that we have now prepared, or have in preparation, readings to every one of our sets. We have also in preparation a hundred new sets of slides, and readings will be provided to all of these.—Yours, etc., F. T. CARTER, Manager, Lantern Department, Church Army.

A REGISTER FOR OPERATORS?

Sir,—I am so unfortunate as to have to earn a bare livelihood as a kinematograph operator in a provincial town. During the three years I have been at the business I have seen numerous enough instances of utter and complete incompetence and ignorance on the part of others engaged in the same work, to make me hail, with something more than pleasure, any possibility of something being done to limit these appointments to those really capable of performing the work properly. When the idea of an Operator's Guild was broached in your columns, I had hopes that something was at last to be done to improve our lot, but as you know, Sir—mainly, I must confess, owing to the apathy of my own class—the idea came to nothing, and the operator is no better off now than he was before. My object in writing now is to make a suggestion which I believe would, if adopted generally, remedy the present state of affairs, without the necessity for combination on the part of the operators at all. Briefly, then, why not a Register of Operators? Such register to consist of the names of men known to be competent in the handling of a kinematograph, and inclusion in it to be recognised as an essential qualification by employers. The preliminary to inclusion to be both a theoretical and practical test of knowledge at one of the manufacturing company's projection rooms. It only wants an arrangement between the heads of the by no means numerous manufacturing houses to make this arrangement a success. The co-operation of such as myself may, I know, be depended upon. Once the register got a start it would grow, and its influence once realised, the managers of shows would recognise it. Perhaps the County Councils (if they would act for once as friends and not as enemies) might be brought to insist upon operators on the roll only being employed in the houses they license. Perhaps one of the makers will be public spirited enough to take this matter up. Anything which acts to the advantage of the operator acts to his advantage too, while I make an appeal now to fellow-operators to wake up from their lethargy and agitate for the adoption of the plan.—Yours, etc., BRUM.

[We make no comment on our correspondent's suggestion, beyond commending it to the consideration of those whom it most concerns; but we take this opportunity of saying, as we have said before, that in anything which works for the good of the trade we are glad to co-operate to the full extent of our powers, and that the columns of THE OPTICAL LANTERN JOURNAL are open to any suggestion on such matters. If the idea sketched in the above letter appears a feasible one to other operators, we shall be glad to lend all the assistance in our power to any attempt to put it into effect.—ED.]

Round and About.

Urbanora.

There was a change in the Alhambra film programme during last week. One of the new subjects is a film of the Wellman Polar Expedition, the first which has been received so far. Special arrangements have been made to film the Cambridge-Harvard match on Saturday, Sept. 8th, and both crews are invited to the Alhambra to see themselves on the screen.

Dublin.

Dr. Douglas Hyde presided at a lecture on Celtic ornaments with lantern illustrations, given by Mr. T. W. Rolleston, in the Oireachtas Art Exhibition, Rutland Square, on the 8th ult.

Jury's Imperial Bioscope

Made a successful first appearance at the Hove Town Hall, Brighton, on the 28th ult., a large audience being attracted to the show, which consisted of some thirty films. "The Butterfly Ballet," a very pretty coloured production, was singled out for special applause.

North American Animated Picture Co.

The Mechanics' Hall, Nottingham, has been filled with large and appreciative audiences during every performance of this Company, which has now been a fortnight in the town. Some of the best and latest films—which included "The Terrible Kids" and "Black Beauty"—were shown, interspersed with suitable vocal and orchestral selections, and the generally high tone of the entertainment is commented upon by the local press.

A Stereoscopic Competition.

We are asked by the Secretary of the United Stereoscopic Society to announce the second annual competition, which is to take place in November next. Silver and bronze medals are offered. All slides must be sent to the secretary before October 21st, 1906, who will supply full particulars, rules, &c., on application. Secretary, A. J. Snow, 74, Lloyd Road, Walthamstow, E.

Verb "To Kodak."

According to an American dictionary, the word kodak is a verb transitive, meaning "to take an instantaneous picture of." It is a pity one firm has practically established a monopoly to the word. It is easier to say "kodaked" than "snap-shotted," as well as being more correct.

To Ascertain the Focus of a Lens.

Fasten a small sheet of white paper on the wall, immediately opposite a window, hold the lens in front of this (front lens facing window) and move backwards and forwards until a sharp image is seen on the paper of chimney pots and other distant objects. When the image is sharp, measure the distance from the sheet of paper to a point midway between the front and back combinations of the lens. Suppose this were eight inches, eight inches would be the equivalent focus of the lens.

Advertising by Lantern.

On the roof of the new Train Information Office in the Central Station, Glasgow, a large screen has been erected, and, with the aid of a magic lantern, a series of splendid views, advertising their tourist traffic, are thrown upon it by the Caledonian Railway Co. The lantern is self-working, a small dynamo having been installed in the Department below, and the pictures can be shown continuously for any length of time. The views attract much attention.

A Bad Beginning.

Sooner or later the kinematograph will take as firm a hold upon the people of the East as it has upon the Western nations, but that time is not apparently yet. The Chinese are shy of the instrument since the mishap to Tuang Fang, one of the Chinese Commissioners recently in England. This gentleman took a kinematograph back to Pekin with him, and on the earliest opportunity prepared to demonstrate its possibilies to the Dowager Empress. Unhappily, he had not properly assimilated the directions how to use it, and an explosion occurred which has temporarily cured the Chinese Court of any curiosity for living pictures.

Irish Animated Picture Co.

This up-to-date Company started the season at the end of August with an exceptionally strong programme. Some of the splendid Walturdaw films of Indian life were shown, also pictures showing life in New Zealand, scenes from Japan, the Olympia games at Athens, and several of the very best Edison numbers.

Too Realistic.

The Via Sistina, Rome, was the scene of an unusual incident on the 3rd ult. A wedding procession was proceeding along the street, the bride and bridegroom arm in arm, and followed by a large crowd of well dressed friends, when a young man on a bicycle rode up, seized the bride, and rode off with her on his bicycle in the direction of the Piazza de Spagua. When the bridegroom and his friends recovered from their astonishment, they screamed for assistance, and, accompanied by some guards who were in the neighbourhood, set off after Lochinvar at top speed. While the latter was pedalling past the Spanish Embassy as fast as his burden would allow, a policeman succeeded in catching him by the collar, and detaining him. A large crowd collected, but, to the astonishment of the officer, who had began to see visions of rapid promotion, the abducted maiden and her friends roundly abused him for his interference. He insisted, however, upon taking the kidnapper to the police station, and there it was explained that the whole scene had been enacted for the benefit of the kinematograph, and that gendarmes and wedding guests all belonged to the company.

A Substitute for Celluloid.

According to the *Daily News* of August 21st, an American Consular report from Reichenberg gives particulars of a discovery of a complete substitute for celluloid, which is not yet patented nor on the market. It is stated that the new invention overcomes all the shortcomings, although retaining all the desirable qualities of celluloid. The substitute is but little dearer than glass, which is much cheaper than celluloid, and of about the same weight. The new material is very elastic, absolutely non-inflammable, and very easy to work by the turner. By a simple method a lasting polish can be put on all articles made from it, which is a great advantage over celluloid. The material is absolutely without smell. The inventor is a young chemist who has made exhaustive trials of the materials with the best results, especially as to durability in heat and permanency of colours under sunlight and in water. It should be mentioned that the material is a non-conductor of electricity, and can be used for insulation. The invention promises to be of great importance in the whole celluloid industry. Patents have been applied for, and the inventor is sanguine of practical results.

A Desideratum.

This welcome intelligence almost seems "too good to be true." If it should prove to be correct, no one would have more cause for satisfaction than the kinematograph operator. A durable material, possessing all the advantages of celluloid without its inflammable properties, would at once free him from much anxiety and inconvenience, and from a host of costly and highly vexatious regulations for the prevention of danger from fire, many of them more calculated to relieve the fears of the ignorant and uninitiated spectator than to afford any measure of security which might not be attained by simpler means. Such a non-inflammable material also would be welcomed by the maker of films, and would doubtless considerably increase the demand for them, besides enabling the convenience of lecturers and audiences to be consulted by making an occasional pause in the passage of the moving picture across the screen, for the purpose of description or closer inspection of any part to which special attention might be desired. All who are concerned with kinematcgraphic work will await further developments with much interest.

West's Pictures Again.

The large crowds that attend West's displays at the Shaftesbury Hall, Bournemouth, give one a good idea of the popularity of the kinematograph in this town. We paid an impromptu visit the other night, and found, on our arrival, the alert Mr. Fred Smith (advance representative) conducting a steady flow of visitors through the early door. We were delighted, on entering later, to find every available space, both in the body of the hall and in the gallery, occupied, so that we were obliged to take reserved seats, a few only of which remained empty. As we looked around after the performance on this appreciative audience, we could not help contrasting it with the state of things too often met with in our provincial theatres, where, as soon as the kinematograph turn comes on, many present show their disinterestedness by leaving. The contrast should serve as an object lesson to those who would learn the secret of gaining sure support for their exhibitions. At the present show, all those qualifications that go to make up a perfect and agreeable display were present, for which much credit attaches both to the management and to each individual taking part in the proceedings.

Mr. G. Hastings-Philp once again proved himself an expert at the machine. Mr. T. W. Kingston used discretion in the manner of announcing the subjects; whilst Mr. Arthur Harston audibly proved his ability at the pianoforte, synchronising as it were appropriate music with the scenes.

As regards the programme provided, Madame Annette Hayward made an agreeable break in the proceedings by the introduction of her vocal qualities. This lady was lately principal contralto to J. W. Turner's Opera Company; and no less popular was Miss Jessie Mayell, an elocutionist, whose recitations greatly amused and pleased the audience.

The pictures selected for exhibition were of the greatest interest and of high technical quality. Especially would we mention the now celebrated "Mysterious Disappearance of a Banker." The originators of this production are to be congratulated on the clever combining of travel pictures with the "plot" of the subject, making the subject something more than merely amusing.

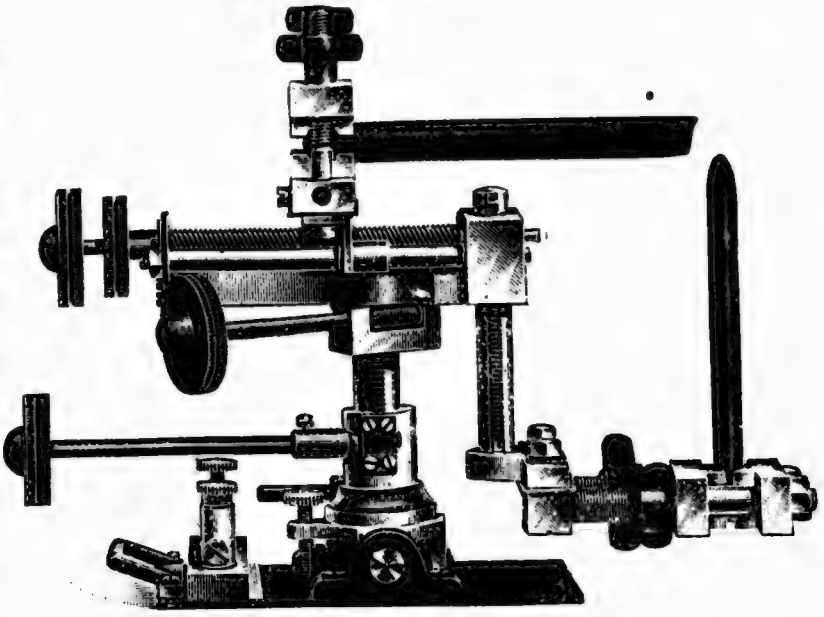
ROUND THE TRADE.

Manufacturers, Wholesalers and others desiring to bring their goods to the notice of the trade, are requested to send particulars to us for enclosure under this head. We are at all times glad to receive details of new models or inventions, or any changes in our readers' businesses.

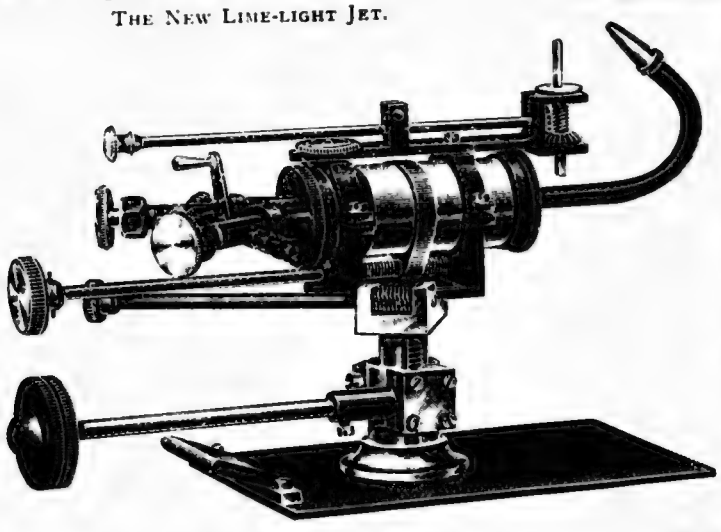
Butcher and Sons

Are making a bold bid for a large slice of the season's trade with a number of exceptionally good lines, some of which are already being offered to the dealer, while the remainder will be catalogued when the season is a little further advanced. They have arranged for the exclusive selling agency of the well-known and popular Mabor indestructible limes, and exhibitors should note that no orders for these goods can be filled by any other firm in future. Another excellent line is a high pressure lime light jet of 3,500 candle power. It is well and tastefully made, and may confidently be recommended to the notice of exhibitors. Still another line is the new Empire arc lamp, which has been specially patented for kinematograph work, and can only be obtained from this firm. Its most noticeable feature is that the carbons work at right angles, with the result, it is said, of providing a better light. We illustrate this contrivance so that readers may judge its principle for themselves. Butcher's kinematograph camera has been mentioned before in these pages. Most exhibitors have felt the need of such an instrument as this, which is not by any means a toy and yet does not entail the heavy outlay of a professional outfit. The outfit, including camera (fitted with Voightlander Collinear Lens), two film boxes, cloth cases and a tripod, sells for £10 and it will take 120 ft. of film. It may be particularly recommended to showmen who have opportunities of taking local views, and in such circumstances would soon earn its initial cost. Messrs. Butcher are at present engaged upon a new kinematograph catalogue, which will be posted to anyone who applies for it. Another publication of theirs, which is sure of a welcome—the Primus Lanternist's Pocket Book and Diary (for 1906-7), is now ready at the old price, and contains all the old features. The Camera House people are going in strongly for the kinematograph during the present season. They will, as before, stock a large number of the Williamson films, and they have made arrangements which will have the effect of their taking over the whole of the wholesale business of the Sheffield Photo Co., who will in future leave all trade orders to be supplied from Camera House, confining themselves to supplying exhibitors direct.

THE EMPIRE ARC LAMP.



THE NEW LIME-LIGHT JET.



Edison Manufacturing Co.

There must be a number among our readers who either sell phonographs or possess an instrument of their own, and whether their interest is a trade one or a personal one, they will be delighted with the fine lithograph of Massini's well-known picture "The Phonograph," which the above company are now distributing. The duplicates are of the full size of the original oil painting—17 by 25 inches—and the printing is done in twelve colours. No direct advertising matter appears on the picture, and dealers should make a point of seeing it. It is sure to attract attention in a shop, and it is certainly worth more than the very moderate sum asked for it, while he

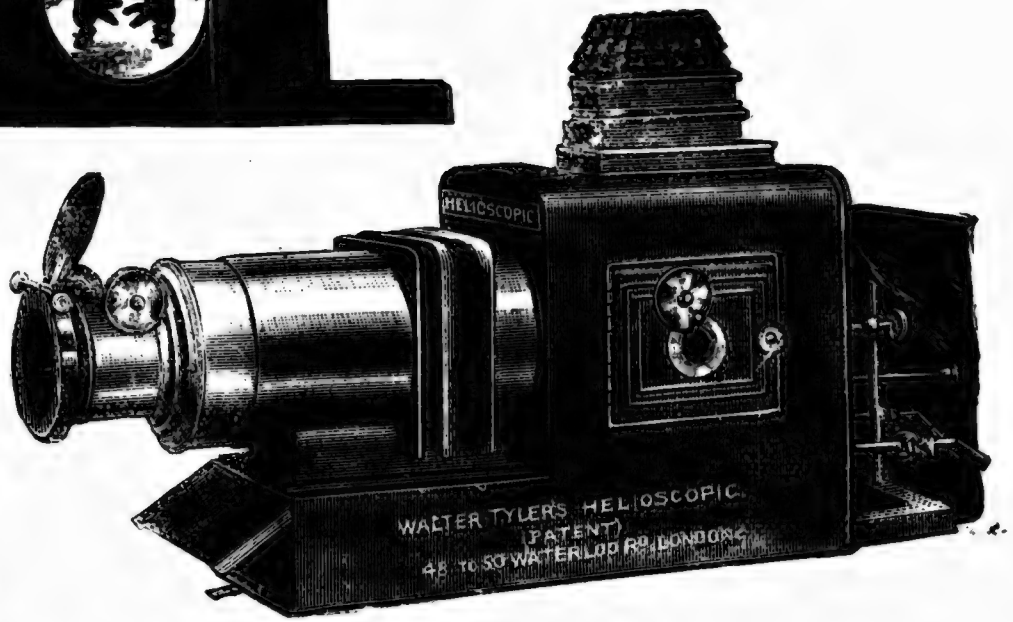
should have no difficulty in disposing of a number of copies to talking machine users, and making a good profit in the transaction. Requests for details and orders should be sent to the Advt. Dept., 25, Clerkenwell Road, E.C.

Pathé Frères, London.

This firm has taken premises at 31, Charing Cross Road, next door to the Alhambra, for their kinematograph department. The new premises are much more central and convenient than the old ones at Lambs Conduit Street—which we are informed will be used in future for warehousing purposes.

Walter Tyler, Ltd.

Our illustrations show two of the latest specialities of this up-to-date firm. The model of the Helioscopic lantern shown is the improved one for 1906, which is fitted with the patented "Perfect" 4½ inch diameter condenser, and includes a set of testing glasses with its outfit. In other respects the lantern remains the instrument which has gained such a good name for itself, and the price remains the same. The Waterloo Carrier has just been put on the market, and undoubtedly supplies a frequently expressed want. One of the disadvantages of lantern exhibitions has been the necessity of withdrawing and inserting the slides in full view of the audience, the exhibition losing much of its effect from the fact that the picture is not thrown on the screen in its proper position at once, the whole performance of slipping the slide behind the lens being shown to the detriment of the effect. The Waterloo Carrier does away with the necessity of the performance. It will hold two slides, and each may in turn, by means of a shutter, be instantaneously projected. Then, while slide number two is being shown, a fresh subject may be slipped into the place of number one, the disadvantage of the audience witnessing the insertion of the slide being quite done away with. The contrivance also provides for a perfectly dark curtain to follow the withdrawal of a slide, which is at once a relief to the eyes of the audience and heightens the effect when the next picture is projected. The carrier is made in strong mahogany, and sells at a very moderate price.



Urban Trading Company.

The Urban "Junior" bioscope camera, with its outfit, sells for £7 10s., and operators should make a point of giving it a trial if they intend to take subjects of their own. The outfit includes a Voightlander Collinear lens (at set focus) four light-proof film boxes, and a strong carrying case, and the camera is well finished in mahogany.

Brin's Oxygen Co., Ltd.

In recent years the above company has become the sole owners of the Manchester and Birmingham Oxygen Companies, and in consequence of this and of further rights which they have acquired in a liquid air system of separating oxygen and nitrogen from the atmosphere, it has been decided to consolidate the company's business under the general head of The British Oxygen Co., Ltd. Business will be carried on in London, Manchester and Birmingham, as before.

The Church Army.

The large public supplied by the lantern department of this well-known organisation have no reason to complain of the preparations made for their benefit during the coming season. Besides—as noted elsewhere—providing reading for all their sets—an innovation whose value is at once obvious—the Army has materially increased its stock of both lantern slides and kinematograph films, and Bands of Hope and Sunday Schools would do well to secure its list. The kino. will form a much more important feature in Church Army trade than formerly—there is no doubt that the advantage of an occasional living picture show is being recognised by those who wish to raise money for Church or Mission purposes—and those responsible may rely upon finding an up-to-date selection for hire at reasonable prices at the Edgware Road Depôt.

Second Hand Goods.

The attention of those of our readers who wish either to sell or to buy films, slides or machines at reduced prices, is directed to the new section which we have opened this month. There is not the slightest doubt that there is a large market for goods for which the owners have no further use, and we recommend our small advertisements to those who desire to "turn over" goods for which they have no further use.

A Kinematograph for Amateurs.

A wish has been frequently expressed to us by amateur photographers and lanternists for a really useful kinematograph camera capable of taking pictures of good quality, which could be obtained at less cost than instruments supplied for the use of exhibitors. A further disadvantage of the latter instruments has been the additional heavy cost of the films, and the fact that a projecting instrument, costing at the very least £5, was a necessary part of the outfit. We are able to state that both these disadvantages are done away with by a handy little instrument, called the Kino, which Messrs. Chas. Zimmerman and Co., 9 & 10, St. Mary-at-Hill, E.C., have put on the market recently. The Kino is at once a camera and projector, the developed film being passed through the camera by a special fitting, and projected upon the sheet by means of the condenser of an optical lantern. The whole outfit sells at an extremely moderate rate, and the films are of smaller size than usual and cost less as a consequence. In our next issue we shall be enabled to give one or two illustrations of this handy instrument. Meanwhile, readers would be well advised to obtain the booklet describing it from the makers.

Personal.

Mr. Collier, late of Pathé Frères, has taken up a position with the Walturdaw Co. The kinematograph department of Pathé Frères will be under the management of Mr. Courant and Mr. C. Ivatts. As already announced, the former has been associated with the French parent company, which has taken over the business of Pathé Frères (London) Limited, while the latter will already be known to most members of the trade.

A HANDY MANUAL FOR KINEMATOGRAPH WORKERS.

"ANIMATED Photography, the A, B, C of the Kinematograph," is the name of an invaluable little book sent us for review by Messrs. Hazell, Watson, & Viney, 1, Creed Lane, Ludgate Hill, E.C. Though it was published (in the Amateur Photographer's Library) six years ago, the frequent requests we receive for an authoritative handbook on living pictures show that this book is not so well known as it deserves to be. We can heartily recommend it to all kinematograph operators, particularly to ambitious beginners anxious to gain a wider knowledge of the instrument and its possibilities than it is possible to learn from handling it in the way of business. The text is supplied by Mr. Cecil M. Hepworth, a gentleman whose qualifications for the task need not be laboured here, and it is lucid and easily followed throughout. The subjects dealt with include a History of the Kino; the Optical System of the Lantern; the Mechanical System (detailing the "dog" movement and every other known to the trade); the Shutter and its principles; Illuminants; Perforation; Taking and Developing, and all are exhaustively treated. The price of the handbook is 1/-.

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LANTERNS.

GREAT BARGAIN.—Lecturer's Bi-unial Limelight Apparatus (almost new), Oxygen Cylinder and Accessories, in strong box, £5 (or offer); also collection of Slides, plain 3d., coloured 6d. each, in sets or selection.—For particulars apply "KINSHASA," Churchill Rd., Boscombe.

SECOND-HAND BIOSCOPE for sale with Arc Lamp, Spools and 2 Lenses, complete in box, £10. Also Imperial Bioscope and several odd Arc Lamps, Resistances, Limelight Jets, Regulators, and sheets for sale cheap.—Enquire WALTURDAW, 3, Dean Street, High Holborn, London, W.C.

SLIDES.

SIX Hymn Slides, 6d.; 12 Natural Comic Photo Slides, "Tomkins and Mosquito," 4/-; 16 "Japan and People," coloured, and 2 readings, 1/3; 9 Photo Slides for song, "Daddy," 3/-; 12 Photo Slides for song, "Sailor's Grave," 4/-.—J. B., 101, Lothair Road, Harringay, N.

12 SLIDES, "Robinson Crusoe," 9d.; 12 Slides, "Mother Hubbard," 9d.; 13 Coloured Photo Slides, "Jersey," 3/-; 13 Slides "Nature's Curiosities," 9d.; 16 Slides, "London," 1/3; Cloth Covered and Patent Box for 100 slides, good as new, 3/-; Wooden Box for 100 slides, 2/-.—A. Z., care of Optical Lantern Journal, Tottenham Street, London, W.

LANTERN SLIDES from your own negatives or prints. Best work. Samples and prices on request.—F. M. PARKINSON, Barton Road, Barton-on-Irwell.

FILMS.

WATER SCENE 25 ft., Pier Scene 25 ft., Country Scene 40 ft., and "Rough Sea" (Gaumont) 50 ft. 10/6 the lot.—DANES, 2, Fortess Road, Kentish Town, N.W.

"PHOTOING Baby," about 100 ft, 5/-; "The Picnic Disturbed," 175 ft. (Sheffield Photo Coy.), almost new, 20/-; "Farm Scene, 200 ft., 15/-; "Cows in Water" (Gaumont), 6/6; "Children Dancing," 4/-; "Marvellous Hair Restorer" (Urban), 104 ft., 20/-.—J. A. WATERSTON, 200, Wellesley Road, Ilford, Essex.

"DOWN where the Wurburger Flows," comic (Edison) 80 ft., new, no join, 25/-; "A New Faust," trick film (Gaumont). 120 ft., 8/6.—E. EDWARDS, 11, Tottenham Street, London, W.

WANTED, Second-hand Films. Customers waiting for following:—"Her First Cake," "Hand of an Artist," "Old Chorister," "Train Wreckers," "Rarebit," "Terrible Kids," "Black Beauty," "Boyhood Days," "Father's Half-Holiday," "Two Little Waifs," "Fakir and Tramps," etc.—Exhibitors write to VIDLER'S Bioscope Depôt, Lincoln.

ACCESSORIES.

A KINOKAM, a small camera for taking and reproducing living pictures, with printing frame, plate, etc., complete 10/-.—E. YATES, 6, Epple Road, Fulham, S.W.

OPTICAL LANTERNS. Accessories. Two Lawson's Saturators, 15/- each; 2 Gridiron Saturators, 15/- each; 2 Steel Gas Cylinders, capacity 60 feet, 35/- each; Oxygen Pressure Gauge and Beard's Patent Regulator, 15/-; "Star" 6 way Dissolving Tap, 8/-.—Apply DEANE, Newlands, Surbiton, Surrey.

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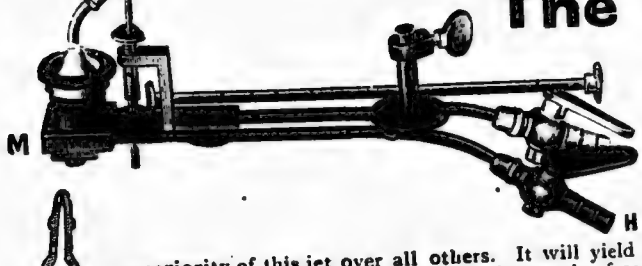

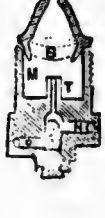

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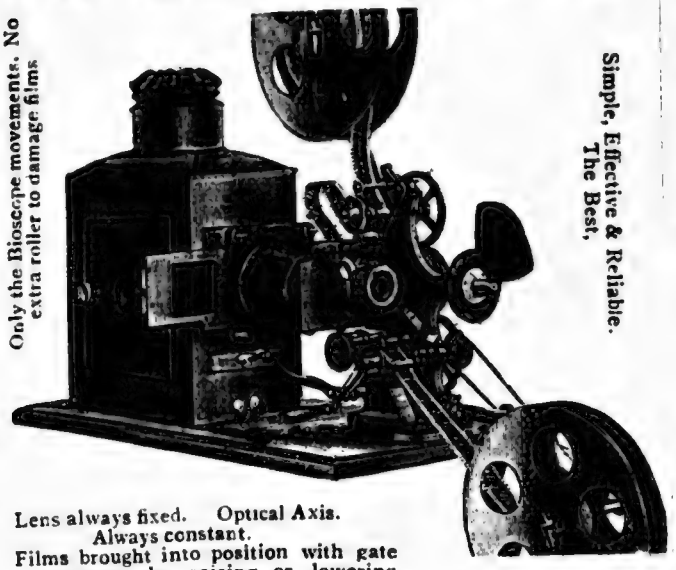

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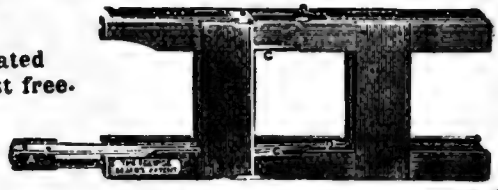

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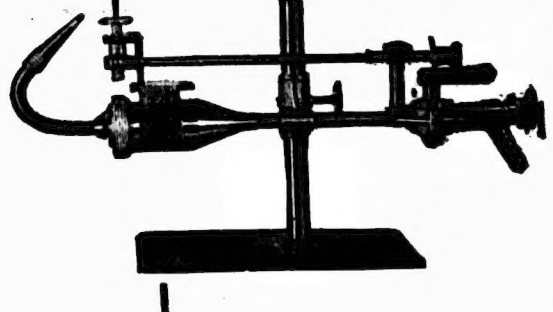

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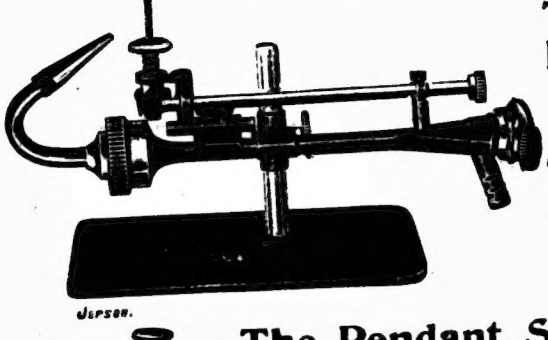

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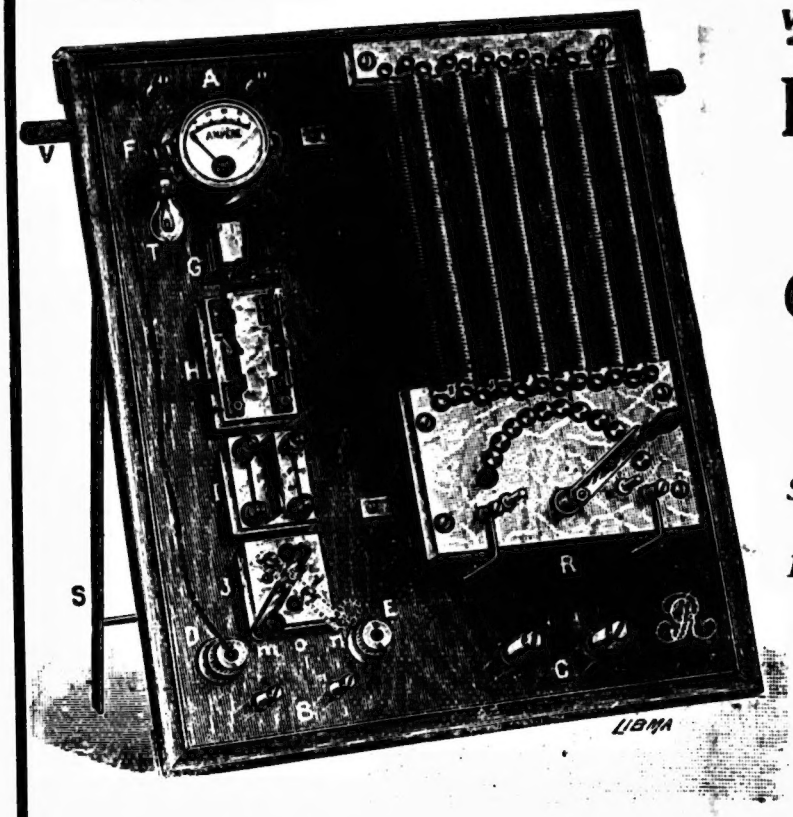

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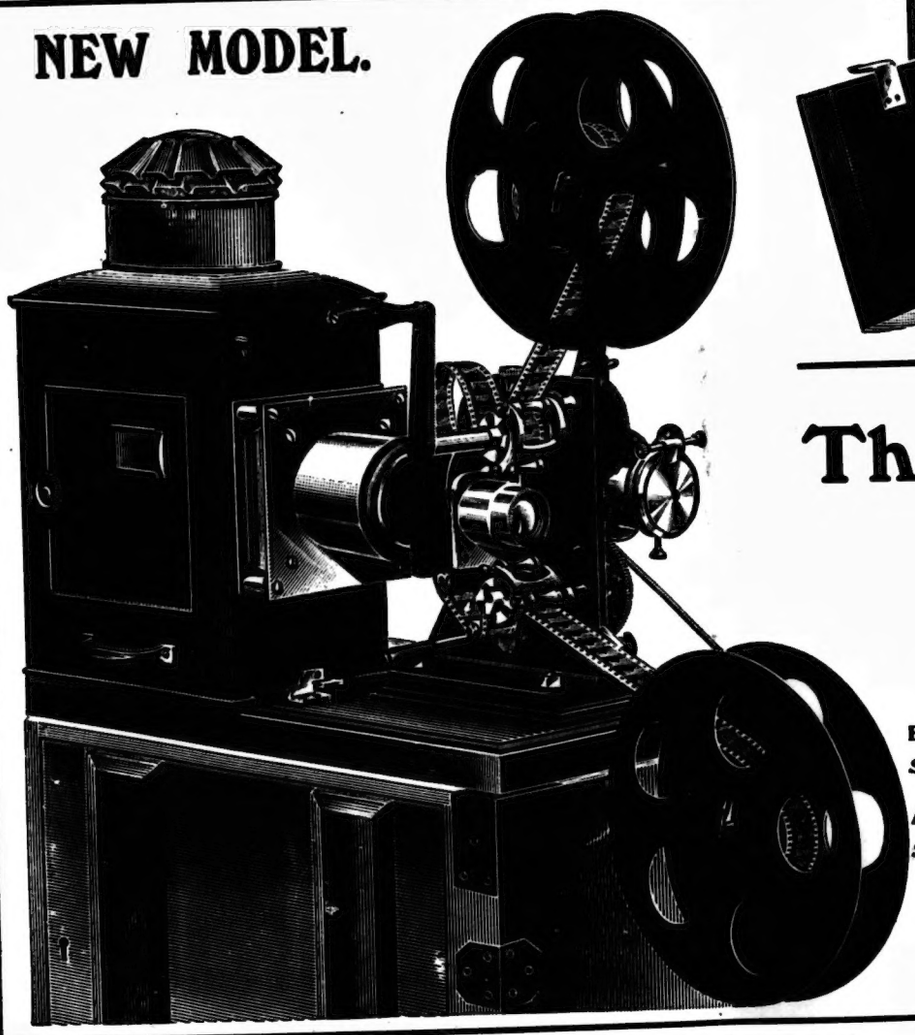

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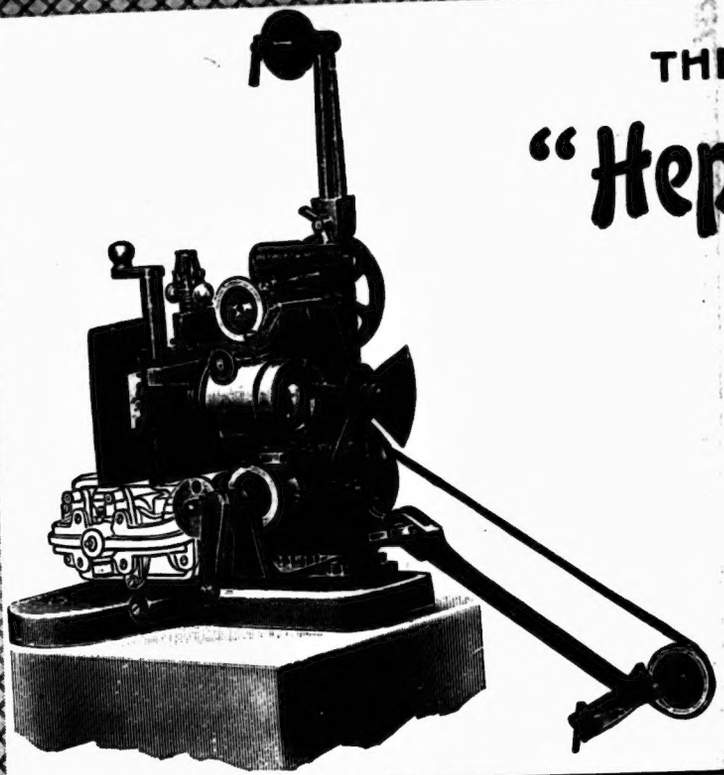

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